

## Would Prevent Deceptive Titles for Photo Plays

Commission Seeks to Have Films Adapted From Stories Similar to Original.

WASHINGTON, Aug. 7 (Associated Press).—Through a complaint issued to-day against the Fox Film Corporation of New York City the Federal Trade Commission inaugurated a campaign which members said was designed to prevent motion picture exhibitors and the public being imposed upon by film brokers and producers through marketing of old films under new titles or of films bearing titles of noted books or plays when the subject matter has little or no connection with the name.

The commission's policy was determined upon, it became known to-day, following the visit of all its members in a body to two local theaters exhibiting films bearing the same title and ostensibly purporting to portray the characters and atmosphere of a world famous novel. One film was found to interpret accurately the characters of the novel, it was said, while the other bore no resemblance whatsoever to the book, and, in the opinion of the commission, the title was employed solely in a deceptive sense.

In such instances, the commission holds, the theater owner is imposed upon and the public which is attracted by the title and expects to witness a show identical with the play or novel bearing the same title is imposed upon. Such practices, it was said by the commission, does an irreparable injury to the playhouses and injures the industry in the eyes of the public.

The commission's complaint against the Fox Film Corporation avers that the corporation selected several plays which previously had been produced by it and exhibited throughout the United States and gave new names to them, such names being different from those under which the plays already had been exhibited. This was done, the complainant stated, notwithstanding the fact that the leases under which photo plays were furnished to exhibitors called for new names.

The practice, it was avers by the commission, tended to mislead exhibitors and through them the public into the belief that such "reissues" were first run pictures.

"TANGIERINE" AGAIN AT CASINO. Musical Comedy Refurbished With New Costumes and Scenery.

"Bigger, brighter and better," might have been Charlie Carlton's slogan in bringing his musical comedy, "Tangerine," back to the Casino Theater last night, refurbished with new and more elaborate costumes and scenery, and with the cast redecorated with new coats of tan.

Miss Julia Sanderson reappeared as the star, just one year to a day, after the original presentation at the Casino Theater. The engagement is limited to three weeks, when "Tangerine" will officially open the theatrical season in Boston.

Frank Lator, comedian, made his debut last night in the role of the King, and proved that he was well cast. With the exception of the entire original cast headed by Frank Crumit, again supported the star, and "Sweet Lady," "Love Is a Business," "Tale of Tangerine," "Listen to Me," and the other songs of the piece seemed as popular as ever.

"BETTER TIMES" COMING SOON. Charles Dillingham Selects Name for Next Hippodrome Show.

Charles Dillingham has again struck an optimistic note in picking the title of the new Hippodrome show, which will open at the big house this fall. He announced yesterday that he had picked "Better Times" as a name which "might well be adapted by the country at large as a slogan indicative of the era of prosperity the country is now entering upon."

This title follows in the path of "Get Together," last year's production, which drew the inspiration for its name from a speech by President Harding calling upon the country for cooperation to regain the affluence traditional of the United States. It goes "Good Times," the production which followed the war, one better. It is also in line with the "Cheerful" trend of the names of Hippodrome spectacles under the Dillingham regime, starting with "Hip, Hip, Hooray" and running through "Cheer Up" and "Happy Days."

The new production will be staged by R. H. Burnside.

## Notes of the Stage

Walter Woolf and Robert Woolsey, both of whom were seen in London by the Shuberts to see the production there of "The Lady of the Rose," in which they are to appear, have been seen by them here, and are now ready to return home, instead of seeing Paris and then flying.

David Belasco gives notice that all those entitled to see the production there of "The Lady of the Rose," in which they are to appear, have been seen by them here, and are now ready to return home, instead of seeing Paris and then flying.

Albert Roccardi, at one time a noted pantomime in Europe, has been engaged by the name production, so it looks as if the last act of pantomime were coming to an end as much as it can stand.

George Sidney has returned to New York from his vacation and once more started practicing brushing the snow off his clothes in preparation for the transatlantic tour in "Welcome Stranger."

George Rasley, once a soloist at the Park Avenue Baptist Church, will be the tenor in the fourth annual production of the "Greenwich Village Follies," much stimulated by the broadening influence of the process and implements used in laying on the paint worn by Hausoua and the girls in the "Follies" scene in "Spice of Life" at the Globe Theater.

The process and implements used in laying on the paint worn by Hausoua and the girls in the "Follies" scene in "Spice of Life" at the Globe Theater, to protect herself in their excitement of the rather than with any expectation that this will become a general fact.

Joe Intropoli and Maude Odell have been engaged for leading character roles in "Bally, Irene and Mary," soon to begin practicing on the musical stage.

Berta Dunn, who danced with Carl Randall in "Sonny" and also went to London to show her beauty, has been engaged since her return for an important role and to role in Bide Dudley's show, "Son, Son," now spending the summer at the Times Square Theater comfortably.

William Kent, comedian in "Good Morning, Dearie," at the Globe Theater, has just sold a beach bungalow plot, and claims a world's record for having disposed of it for as much as he was assured he could get for it in a few months by the real estate agent who sold it to him.

Reo Ingram, director of "The Four Horsemen of the Apocalypse," in which Rodolph Valentino won his spurs, was the guest last night of Berta Dunn at the Rivoli, where he saw Valentino in "Blood and Sand" apply the spurs to the bull.

## 'WHISPERING WIRES' OPENS NEW CHAPTER IN MYSTERY PLAYS



Olive Tell and Ben Johnson.

Is an Uncommonly Absorbing Specimen of Detective Tale in Terms of Drama.

By LAWRENCE REAMER.

This year's Book of Mystery opened at the first chapter last night. The Shuberts produced at their Forty-ninth Street Theater "Whispering Wires," which Kate McLaughlin made out of a short story by Henry Leverage. The triumphant "The Bat" continues to harrow the nerves of its audiences, while "The Cat and the Canary" has not wanted an evening's activity all summer. In view of this desire of the public to have its emotions so played upon, mystery is to be the note of the early season's drama. The first shock was felt last night.

Mrs. McLaughlin has kept close to tradition in placing two-thirds of the action of "Whispering Wires" in a library in these days, libraries are mysterious rooms to the majority of theatergoers. It seems as if anything might happen in them. There could after all have been nothing more surprising than a message over the telephone that the owner of this mysterious apartment was going to die within a short time. Such a communique might readily have been heard anywhere. It might conceivably be more disquieting than the sudden succession of one wrong number after another. Telephones provide much of the excitement of the prevailing mystery plays. They are even able to accomplish something on their own responsibility in every day life.

Mrs. McLaughlin had other elements for the creation of the indispensable attraction than a library and the telephone. The wealthy object of the whispering wires had made his fortune by ruthlessly sacrificing his competitors. He was even in the late years of his life planning to revenge himself on the one enemy that had escaped him, even if this vicious satisfaction was to come through his son. Maybe his own daughter would be involved in the sacrifice and she was even condemned to death by the same mysterious powers that pursued her father. If the old man's guards did not save him the girl escaped.

Mrs. McLaughlin was able to manipulate her wires with skill enough to make the result after the first act absorbingly interesting in every speech and gesture. Unknown figures dashed through the rooms that mysterious hands had darkened. Shrieks sounded behind the scenes and unknown intruders drew the fire from the gates of the private detective who were in charge of the "case." Nothing was more inexplicable until the last act than the shot that killed the man of affairs.

Certainly spectators of the scene last night, who happen to possess a guilty conscience, will hesitate to answer the telephone to-day. Indeed the memory of "Whispering Wires" and their mysteries are likely to remain in the minds of those who saw it. The play is an uncommonly absorbing specimen of the detective tale in the terms of the drama. Last night it did everything that any efficient play of its kind could possibly be expected to, but chill the spectators. It confused them and kept them guessing, frightened them and amused them. But it cannot be truthfully said that it sent chills down any sensitive spine.

Their points at the theater to-night by 8:30 o'clock sharp, as the curtain will rise then, disappear in the darkness swept by the ocean breezes in a sea gold comedy by Hubert Osborne.

Jack Donahue, who has been engaged by Moore and May for "Molly Darling," opening at the Liberty Theater August 28, has cancelled his vaudeville bookings, in order to devote all his time to making this a better and finer world at rehearsals of a new pantomime sketch for the show.

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## ARNOLD DALY AT PALACE IN 'FAREWELL SUPPER'

Shares Headline Honors With Miss Florence Walton.

Arnold Daly reappeared in vaudeville at the Palace yesterday in "The Farewell Supper," one of "The Affairs of Anatol," by Arthur Schnitzler, which appeared to have been jinxed up a bit in spirit at least to meet the tastes of the two a day. Perhaps it was because of the weather—the act might have been received more warmly if the atmosphere had been cooler—but most of the animation seemed to be on Mr. Daly's side rather than the audience's side of the footlights. But it was a good act, as acts go, and Schnitzler is at least preferable to hokum.

Miss Florence Walton, sharing headline honors with Mr. Daly, was noticeably graceful in her new dancing act. Miss Walton appears to have grown a trifle plump since her last appearance, but that has only made her prettier than ever by adding more space for pulchritude. With Leon Lettrini for a skillful partner she danced several of those floating waltzes that show so convincingly that after all a dancer can live his life without syncope. There were several attractive new gowns, Miss Walton's voice in her single song is much better than that of other torchbearers stars who aren't satisfied till they apoll the lyric powers of their feet by warbling, and her smile always gives an agreeable performance. Eva Shirley in songs duplicated herself for a second week at the Riverside. "A Modern Cocktail," a new jazz production, let itself out to the top notch of power at Loew's State. "The Little Cottage" made real estate an entertaining subject at Proctor's Fifth Avenue. The Marion Morgan Dancers, headed by Josephine McLean and Charles Havelin, showed the "Heavenly Bodies" at the New Brighton that the classics were pretty snuff after all when interpreted by a swarm of pretty girls.

"BLOSSOM TIME" COMES BACK.

Operetta With Schubert's Music Is Again at Ambassador.

"Blossom Time," the operetta with Schubert's music resumed its engagement at the Ambassador Theater following an interlude of four weeks during which the principal players enjoyed vacation at the seashore and mountains. The cast remains the same as when the operetta was originally presented on September 25 last, and is headed by Bertram Poole, in the role of Franz Schubert, Olga Cook, Howard Marsh, William Danforth and Zoe Barnett.

The operetta, with its story based upon incidents in the life of the composer and embracing many of his immortal songs, including the "Serenade," "Ungeud," "Ave Maria" and "The Song of Love," which is founded upon the "Unfinished Symphony," will continue for a second season in New York. Meanwhile two other companies have been organized to present "Blossom Time" in the principal cities from coast to coast.

PLAY OF NEW YORK LIFE.

A. L. Erlanger's first production of the new season will be "The Endless Chain," by J. M. Forbes, a play of present day life in New York, in which Margaret Lawrence will play the leading role. The first performance will be given in Rochester, on August 21, and the play will open at the George M. Cohan Theater in this city, on Labor Day, September 4.

WOODS TO PRESENT NEW FARCE.

A. H. Woods will present "Lonely Wives," a new farce adapted by Walter De Leonard Mark Swan, at the Eltinge Theater next Monday evening, August 14. Charles Ruggles is the featured player.

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